

A CONTRASTIVE STUDY OF THE STATEMENT
PATTERNS OF ENGLISH AND SPANISH

by

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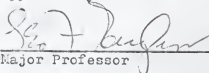
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CHAPTER 1

INTRODUCTION

1.0 Statement of the Problem.

In the acquisition of a new language one of the most noticeable aspects that a person becomes aware of and one of the most difficult aspects to master is voice modulation in the new language. Through the modulation of the voice there is revealed the intricate patterns of rise and fall, the rhythm and melodic quality of the language, the emphasized and the unemphasized portions, the signals that mark the parts that are joined and disjoined.¹ The acquisition of the voice modulation of the target language is exceedingly difficult because this is a suprasegmental feature of the language and always occurs along with the vowels and consonants.² Indeed, it has been suggested that the modulation of the voice, that is, the intonation, of the target language is of such prime importance in learning a new language that the spoken language is better understood if the intonation of the target language is correct and the sounds are merely approximations than if the target language is spoken with satisfactory consonants and vowels but with the intonation patterns of another, non-target language.³

1.1 This collection of distinctively different features of speech melody of the target language, which is so difficult to understand and acquire, is called intonation. Intonation is generally defined as the musical quality of a speech that differentiates not only one language from another but even one dialect from another,⁴ and it is the technical

term used in some language studies to "describe the various kinds of voice modulation that occur along with vowels and consonants"⁵. Intonation has three components: "1) stress (relative prominence of syllables), 2) pitch (the highness or lowness of tone) and 3) terminal junctures (certain features that signal the phrasing in speech)."⁶ These features of intonation do not occur in the language in a haphazard variation. The patterns of variation, the rules of change are highly organized⁷ and vary from language to language.

1.2 For the purpose of language learning an analysis should be made of the patterns of the native language of the student and of the language to be learned. This type of research is called 'contrastive analysis'. Such analysis enables one to determine in what ways the patterns of the two languages are similar and in what ways they differ. When a pattern in a person's native language is the same as its counterpart in the language he is trying to learn, there is no problem. When a pattern in the student's native language differs from a pattern in the language he is learning, contrastive analysis will show the precise nature of the difference. Appropriate drills based on the contrastive analysis may then be designed to help the student to make the transition from the familiar pattern of his native speech to the unfamiliar one of the target language.

1.3 Native speakers of Spanish when speaking English all tend to make the same mistakes. This is due to the fact that they carry over into English the pronunciation habits and intonation patterns of their native Spanish. It is the purpose of this report to present a contrastive study of the stress, pitch and terminal junctures of English and

Spanish, and to contrast the normal statement pattern of each of those languages in order to find out the differences between the two and, therefore, the difficulties that the Spanish speaker has in uttering the single-phrase utterances and the two-phrase utterances of English with the proper intonation and rhythm. The Spanish referred to here is that spoken by the educated class in Bogotá, Colombia. The English is that commonly labeled "General American".

1.4 Review of the Literature.

On the intonation of English, most general works of descriptive linguistics, such as that of Gleason,⁸ Hill,⁹ Hockett,¹⁰ and Trager¹¹ are indispensable guides. Engler and Haden¹² have written an article in which they describe the syntactic as well as the suprasegmental patterns of ten sentence types in English. Stageberg¹³ has written one of the best textbooks of English grammar. Pike¹⁴ has written a thorough analysis of American English intonation in which he also provides some advice for teaching the proper English intonation to students whose native language is Spanish.

1.5 One of the most complete studies of Spanish intonation was written by Tomás Navarro Tomás.¹⁵ Nevertheless his study will not be followed in this report because his approach to the Spanish intonation and the terms he uses to describe it vary widely from the approach and terminology used in the descriptive studies of English intonation and this difference will be very difficult to surmount and it is outside the scope of this study to do it. Descriptive analyses of Spanish intonation are found in articles as well as in teacher's manuals in which the two languages, English and Spanish, are phonologically contrasted. Stockwell, Bowen and Silva-Fuenzalida¹⁶ have written a complete analysis of Spanish intonation. The

articles written by Delattre,¹⁷ and Cardenas¹⁸ are of great help in this study.

1.6 The Center of Applied Linguistics has undertaken the development of contrastive analysis of English with each of five languages. In this Contrastive Linguistics Series two English-Spanish studies have already been published: Stockwell and Bowen¹⁹ worked together in the contrastive analysis of the sound systems of the two languages and of the significant features of stress and intonation. Among earlier studies Cardenas²⁰ compares the phonological systems of English and Spanish. Folitzer and Stauback²¹ also wrote a teacher's textbook in which they show the pattern conflicts between Spanish and English.

1.7 Justification.

The studies of contrastive analysis of English and Spanish that have been published were primarily intended for the teaching of Spanish to English speakers. Since the things that are difficult about Spanish for an English speaker do not necessarily, and certainly do not systematically, reflect the problems that the Spanish speaker will have in learning English, I have tried to unify the information provided in those studies and present it this time with more regard to the problems that the Spanish speaker has mastering the statement intonation of English, to analyze the nature of those problems and to explain some of the more obvious reactions that are caused by the application of the Spanish statement intonation pattern to the English statement utterances.

1.8 If we are able to ascertain some of the problems in teaching the English statement intonation to Spanish speakers and to explain the nature of the differences between the two languages that causes those problems, a practical result will follow: the findings will help in

designing the kind of drills needed to combat the mistakes that the Spanish speaker is likely to make when he utters the English statements, because of the deeply imbedded habits of his mother tongue.

1.9 There are also some personal and professional reasons for doing this kind of study. Personally, this study has given me the basic training to pursue further studies of this nature. Professionally, the knowledge and training acquired by doing this study has enabled me to return to teach English in a more proper way and to help train those students at the Universidad del Valle in Cali who will become English teachers themselves in high schools of my country, Colombia.

1.10 Description used.

For the analytic description of English and Spanish intonation the contrastive study written by Stockwell and Bowen²² was used. In their study, English intonation is described as having three degrees of stress: strong /'/, medial /ˌ/, and weak /ˋ/ (weak stress is not marked); four levels of pitch: low /1/, mid /2/, high /3/, and extra high /4/; three terminal junctures: falling /↓/, rising /↑/, and level /|/. In the same study Spanish intonation is described as having two degrees of stress: strong /'/, and weak /ˋ/ (weak stress is not marked); three levels of pitch: low /1/, mid /2/, and high /3/; and three terminal junctures: falling /↓/, rising /↑/, and level /|/. No consideration is given in their study to the use of internal open juncture in either language under the assumption that the question of boundary elements within phrases is not important to pedagogy.²³

1.11 For the detailed description of the shape of the actual statement contours of both languages, which is needed to complement the

analytical numerical notations, the study made by Delattre²⁴ was followed. This study presents a description of the English and Spanish unemphatic declarative intonation in its basic contrastive forms: the expression of finality and the expression of continuation.

1.12 For the description of the more obvious reactions that are caused by the application of the Spanish statement patterns to English utterances, the observations on this respect made by Stockwell²⁵ as well as those made by Pike²⁶ were followed.

1.13 For the designing of drills which are needed to combat the particular intonational problems of the Spanish speaker learning the English statement intonation and rhythm, the indications given by Pike²⁷ as well as the materials found in An Intensive Course in English for Latin American Students²⁸ were followed.

1.14 Methods and Procedures.

First a comparison of the English and Spanish suprasegmentals - stress, pitch, and terminal junctures - were made in order to ascertain some of the differences between the systems of the two languages. Then, on the basis of the concept of phonological phrase - "... the stretch of speech between the beginning of an utterance and the first terminal juncture or between two terminal junctures is called a PHRASE"²⁹ - the single-phrase statement utterance and the two-phrase statement utterance of English were contrasted with the corresponding counterparts of Spanish. A description of the shape of the final contour follows the numerical notation of the two-phrase utterance of both languages; these descriptions not only complement the numerical notations but they also describe the intonational differences between the two languages for expressing

finality and continuation.

1.15 A contrastive analysis of the rhythm of English and the rhythm of Spanish was made in order to point out the differences between the two and the implications that those differences have in the learning of English by the Spanish speaker.

1.16 Some of the reactions caused by the application of the Spanish statement intonation and rhythm to the English statement utterances are presented as a result of the contrastive analysis previously done.

Finally, some samples of drills are proposed in order to help the Spanish speaker acquire the proper intonation and rhythm of the English statement utterance.

CHAPTER 2

ENGLISH AND SPANISH STATEMENT PATTERNS

2.0 English and Spanish stress.

English has three degrees of stress: strong /'/, medial /˘/, and weak /~/.³⁰ All three degrees of stress are found in polysyllabic words, as in:

appréciàte	respònsibility
nécessàry	˘incompàtible

In Spanish there are only two degrees of stress, strong /'/, and weak /~/³¹, as in:

médico	'physician'
amáble	'friendly'
cafetál	'coffee plantation'

2.1 Besides the difference in number of degrees of stress - English three, Spanish two - the distribution of stress is different in the two languages. In English there is a fairly regular alternation between syllables under weak stress and syllables under one of the stronger stresses³², as in the mán who rèad the mánuscript and táught the lèssons, màking ùseful cómments. Spanish, on the other hand, has relatively long sequences of weak-stressed syllables uninterrupted by strong stress³³ as in el señór que conocímos la semána pasáda es un charlatán 'the gentleman we met last week is a chatterer'. This difference in distribution of stress in the two languages causes difficulties to the Spanish speaker in understanding as well as in pronouncing English correctly. To the Spanish ear both the strong and

medial stresses of English sound like strong stresses, alternating with weak stresses in what is sometimes called a "sing-song" pattern, like the rhythm in English verse: ♪ — ♪ — ♪ — ♪ — or — ♪ ♪ — ♪ ♪ .³⁴

2.2 Stress has certain correlations with the vowels and consonants. These correlations are different in English and Spanish. In English the syllables under strong stress are longer than those under weak stress.³⁵ There is also in English a change in vowel quality when strong stress is reduced to weak stress to one of the central vowels /ə/ or /ɪ/.³⁶ For instance, the vowel of for is /ɔ/ under strong stress, as in what is this fôr? /fɔr/. Under weak stress, however, the same vowel may become /ə/ in expressions like this is fôr /fər/ you. In Spanish, on the other hand, the vowel phonemes have the same phonetic quality and length in unstressed syllables as in stressed syllables³⁷, so that Spanish frequently distinguishes one sentence from another only by an unstressed vowel phoneme, as in

Háblo despacio.	'I speak slowly'
Hábla despacio.	'He speaks slowly'
Háble despacio.	'(You) speak slowly'

The difference in correlation of stress with syllables produces totally different rhythmic effects. This important aspect of intonation is presented in 2.18 below.

2.3 English and Spanish pitch.

"Every sentence, every word, every syllable is given some pitch when it is spoken. Even a sound in isolation is produced by vibrations whose frequencies constitute its pitch."³⁸

2.4 Stockwell lists four pitch phonemes for English: low /1/, mid /2/, high /3/, and extra high /4/.³⁹ Gleason,⁴⁰ Hill,⁴¹ and Hockett⁴² also recognize four pitch phonemes in English. For the normal statement utterance in English we need to specify pitch at: 1) the beginning of the phrase; 2) the last strong stress of the phrase; and 3) the end of the phrase,⁴³ as in:

2 3 1
I'm from Colombia.

2.5 Stockwell lists three significant pitch levels for Spanish: low /1/, mid /2/, and high /3/.⁴⁴ Politzer,⁴⁵ and Cárdenas⁴⁶ also recognize three significant pitch levels in Spanish. For the normal statement utterance in Spanish we need to specify pitch at: 1) each strong stress of the phrase; 2) the end of the phrase; 3) the beginning of the phrase, but only if there are any weak stressed syllables before the first strong stress.⁴⁷

Examples:

2	1	
Son	las	tres.
		'It is three o'clock'
1	2	1 1 1
Aquí	se	baila mucho.
		'They dance a lot here'
1	2	1
Mi	amigo	es profesor.
		'My friend is a professor'

2.6 English and Spanish terminal junctures.

The flow of speech in any language is broken by pauses -short or long periods of silence. Immediately before such pauses there are often special features of pronunciation, such as a slight drawing of a vowel or a certain kind of change in pitch, which themselves signal the presence of a boundary just as much as the pause does. "These features wherever they occur (with or without pause, even with or without an important grammatical boundary), are the terminal junctures..."⁴⁸ The terminal junctures are heard at the very end of the last syllable of the phrase.⁴⁹

2.7 Both English and Spanish have three terminal junctures: falling /↓/, rising /↑/, and level /|/.⁵⁰ However, the form and manner of pitch contour (see 2.8 for definition) for finality, symbolized by /↓/, as well as for continuation, symbolized by /|/, are different in the two languages. These differences will be explained below.

2.8 English and Spanish single-phrase statement patterns.

"Each phrase - the stretch of speech bounded by terminal junctures - has an INTONATION PATTERN; the intonation pattern consists of the pitch contour of the phrase and the concluding terminal juncture. The pitch contour consists of a series of significant pitch levels occurring at certain points of the phrase."⁵¹

2.9 The normal single-phrase statement pattern in English is symbolized by /231↓/, as in:

2 3 1
He's a student↓

This is to say that one begins on level 2, the natural and normal level, and remains there until one reaches the last strong stress; here the voice rises one level and then drops to level 1; the whole pitch contour is then followed by a terminal falling juncture.

2.10 The normal single-phrase statement pattern in Spanish is symbolized by /(12)11↓/. This symbolization means that the pattern has pitch number 1 on initial unstressed syllable in the phrase (if there are any), pitch number 2 on the first strong stress (if the phrase has more than one strong stress), and pitch number 1 on the last strong stress of the phrase and on the last syllable of the phrase.⁵² Examples:

1 2 1 1
Comemos mucho↓

'We eat a lot'.

2 1 1
Vengo mañana↓

'I'll come tomorrow'.

2.11 A comparison of the normal single-phrase statement pattern of English and Spanish shows that finality, symbolized by /↓/, is identified by a descent in pitch in both languages. Moreover, the major descent in both languages takes place within the last stressed syllables of the phrase.⁵³ However, spectrographic analysis⁵⁴ has shown that both the form and manner of pitch contour for finality in the two languages are different. The differences between the two can be best described in three steps:

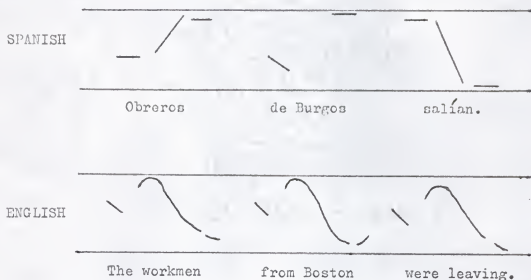
a. In English the unstressed syllable that precedes the phrase final stress is usually low and falling. In Spanish, the unstressed syllable that precedes the final stress is regularly high and flat in a manner that announces the sharp fall of the final stressed syllable that follows.

b. The final stressed syllable itself is different in the two languages. In English it usually rises before falling. In Spanish there is seldom any rise before the descent; the fall proceeds from the very onset of the stressed syllable.

c. The manner of descent is more leisurely and winding in English than in Spanish. The shape of English contour usually recalls that of tilde (~) with its two changes of direction. If unstressed syllables follow, they are incorporated into the gradual descent of finality. In Spanish the descent is neither leisurely nor winding, but abrupt and direct. Its shape approaches that of a straight line with no pronounced change of direction. If unstressed syllables follow they are nearly level at a low frequency.

2.12 The following figure⁵⁵ is a schematic representation of the most typical frequency variation contours emphasizing differences between

the single-phrase statement intonation of Spanish and American English:



2.13 English and Spanish two-phrase statement patterns.

A contrast between the English and Spanish two-phrase statement patterns shows some differences in the form and manner of the pitch contour for continuation, symbolized by /|/, in the two languages. In the following sentences intonation is shown analytically with numbers:

²El es estudiante | ²del ²primer ¹año ²↓

²He is a student | ³in ²his first year ³↓

2.14 A detailed analysis⁵⁶ of the actual contours for expressing continuation has shown that in Spanish the major portion of the last stressed syllable is generally rising followed by a short high plateau which may be on the stressed syllable itself or on the subsequent unstressed syllables. On the other hand, American English continuation generally shows the last stressed syllable rising briefly before a long

fall which ends in a short rising hook or in a suggestion of one.

2.15 Statistically, the predominance of ascent in Spanish continuation and of descent in American English continuation is confirmed. Delattre⁵⁷ presents the following data: out of 139 continuation contours in Spanish, 92 showed a long rise on the last stressed syllable followed by a short high plateau which may be on the stressed syllable itself or on the subsequent unstressed syllable; 22 showed a long rise followed by a short fall which may also be either on the high end of the stressed syllable itself or on the subsequent unstressed syllables; and only 25 showed a rise that is shorter than or equal to the following descent. Out of 207 continuation contours in English, 145 showed a long descent; 40 showed a similar long descent followed by a short rising hook; and only 22 showed a rise.

2.16 The infrequent use of rising intonation to express continuation in American English is also confirmed by the study made by Pike.⁵⁸ He presents the following statistics for continuation in several passages of conversational prose: descending contours: 206, falling-rising contours: 77, level contours: 163, rising contours: 47, with rising patterns constituting only 9.6 per cent of the total contours.

2.17 From the above description of the expression of finality and the expression of continuation in the two languages, we can summarize: continuation is substantially rising in Spanish and predominantly falling in American English. Finality is mainly expressed by a falling contour during and after the last stressed syllable of the phrase in both languages, yet it offers striking differences. The fall in pitch is typically winding and preceded by a rise in English, straight and

preceded by no rise in Spanish. The unstressed syllable that precedes is low in English, high in Spanish. The low unstressed syllables that follow (if any) are more falling in English than in Spanish. The contrast continuation/finality is often ambiguous in American English where it opposes two falling contours. In Spanish this contrast is, on the contrary, very clear. It opposes a sequence of low-rise-high to one of high-fall-low.

2.18 English and Spanish rhythm.

English is characterized by what has been called stress-timed rhythm.⁵⁹ This means that it takes about the same length of time to get from one strong-stressed syllable to the next whether there are no syllables between them or many. If there are none, the speaker slows down his rate of speech slightly. If there are many, he crushes them together and pronounces them very rapidly, in order to get them pronounced at all, within the time limitation.⁶⁰ "This rhythmic crushing of syllables into short time limits is partly responsible for many abbreviations - in which syllables may be omitted entirely - and the obscuring of vowels".⁶¹

2.19 Spanish, on the other hand, has syllable - timed rhythm.⁶² "In this case, it is the syllables, instead of the stresses, which tend to come at more-or-less evenly recurrent intervals"⁶³ so that, as a result, a Spanish utterance of twenty syllables takes approximately twice as long to utter as one of ten syllables,⁶⁴ and syllables and vowels are less likely to be shortened and modified.⁶⁵

2.20 The reason for this difference in rhythm between the two languages is explained by the fact that Spanish speakers separate their syllables

more sharply than English speakers do. Spanish speakers speak with staccato syllables in sentence rhythm; the position of the jaw is held for a noticeable time.⁶⁶ In English, the movement of the jaw is continuous, with the result that English speech is flowing with smooth syllables in sentence rhythm.⁶⁷ In staccato pronunciation each of the syllables is usually separate and usually weakly stressed and all the vowels and consonants are retained in their full phonetic quality. Normal rapid English pronunciation usually reduces the unstressed syllables in phonetic quality, replacing vowels and consonants morphophonically, and often even eliminating them.⁶⁸

2.21 Pike, who wrote the pronunciation sections for An Intensive Course in English for Latin-American Students, illustrates the two kinds of pronunciation with the following examples:⁶⁹

Staccato Syllables in Sentence Rhythm

(We note that the pronunciation indicated here, with primary stress on each syllable, is not typical of English. It would be used for special purposes like citation or illustration, as in this situation.)

/ 'hiy - 'iz - 'ey - 'stuw - 'dent /
 / 'hiy - 'prow - 'nawnt - 'siz - 'it /
 / 'duw - 'yuw - 'siy - 'æn - 'en - 'va - lowp /
 / 'ʒi - 'ste - 'diz - 'hər - 'vow - 'kæ - 'byuw - 'le - 'riy /

Smooth Syllables in Sentence Rhythm

/ hiyz ə 'stuwdent /
 / hiy prə 'nawntsiz it /
 / də dʒe siy ən 'envelowp /
 / ʒiy 'stediz ər və 'kæ byuləri /

2.22 Pike is also aware of the necessity as well as of the difficulty for the Spanish speakers in acquiring the English rhythm when he writes: "For Latin-Americans, the shift from their tendency toward a syllable-timing rhythm to the English normal stress-timing rhythm is highly necessary, but comprises one of their greatest problems. In learning to speak English they must abandon their sharp-cut syllable-by-syllable pronunciation and jam together--or lengthen where necessary--English vowels and consonants so as to obtain rhythm units of the stress-timing type."⁷⁰

2.23 In order to learn the smooth English rhythm Spanish speakers need to learn to pronounce groups of words as units without pauses and without separation of single words. They also need to learn to recognize the units in rapid speech. They need to practice the pronunciation of long rhythm groups in order to pronounce them rapidly and adjust them to the sentence rhythm. They need to practice short rhythm groups in order to learn to prolong them and adjust them to the sentence rhythm. They need to learn the reduced forms whenever reduced forms are used by English speakers. The use of contracted forms helps to counteract the Spanish tendency to stress pronouns, prepositions, articles, and auxiliaries, and to separate the words in sentences.

2.24 Reactions caused by the application of Spanish statement pattern to English utterances.

Some of the more obvious reactions that will be caused by the application of Spanish statement patterns to English utterances are the following: if the Spanish intonation contour $\uparrow(12)11\downarrow$ is imposed on an English statement, the meaning is that of annoyance, boredom, disinterest or even disgust,⁷¹ as in

2 11
C6me 6n↓

2 11
N6t n6w↓

2.25 Pike describes the particular intonational problems of the Spanish speaker learning the English statement utterances in the following way:

Specifically, the teaching staff reported the need for correcting exercises to prevent sentences from having their last stressed syllables end in too low a pitch; at times the students began sentences high, and tapered them off to a low pitch barely audible--an intonation which interfered with intelligibility and sometimes implied over-reserve rather than friendliness. In opposite tendency, the students often gave to unstressed syllables a very high up-step in the middle of sentences (or kept the unstressed syllables on the same level as a preceding stressed one--which sometimes seemed to give a similar effect), especially before brief pauses in reading. This seemed quite unnatural.⁷²

2.26 Pike also makes the observation that when the English sentences were uttered with the proper pitch contour but with the syllable-timed rhythm, the speech became very monotonous and unnatural.⁷³ Later he notes: "It was observed that when the rhythm, speed, and grouping of syllables were correct, the unnaturalness disappeared. When the students combined these with proper intonation in short phrases, immediate and startling improvement could be seen, even in the pronunciation of advanced students who had spoken English for some years."⁷⁴

2.27 Pattern drills.

In the teaching of fluency, stress, rhythm, and intonation, an appropriate type of drill is needed to develop habitual responses in these areas where so much of the student's behavior is below the level of conscious thought or control. This type of drill consists of lists of identical

suprasegmental patterns imposed on sets of phrases and sentences which are very similar in length, in placement of the stress, intonation contour, and grammatical structure. If the phrases and sentences are thus similar except for the occasional difference in vocabulary items, the student can build up a swing, and respond automatically, and quickly develop a habit pattern.⁷⁵

2.28 In teaching the English statement intonation the pattern /23'1↓/⁷⁶ plus the forced grouping of syllables into rhythm units has proved to be very advantageous. However, it must be noted that the Spanish-speaker learner of English may feel at first that he is drilling an emphatic or contrastive version of the utterance when he practices English sentences with /23'1↓/ intonation, since in Spanish this contour is used for such purposes,⁷⁷ as in

/2'	1' 1↓	2'	3' 1↓/
Hoy	no es	lunes.	Hoy es martes.
/2	3' 1↓	2	4' 1↓/
Today	is not	Monday.	Today is Tuesday.

The teacher's statement that the /23'1↓/ in English does not indicate emphasis or contrast, plus copious repetitious imitation of English utterances with this contour, should help to disabuse the student of this feeling and establish the contour as a basic statement intonation relatively free of paralinguistic significance.

2.29 In drilling not only the statement intonation pattern but English intonation in general the teacher should encourage the students to use the reduced forms as much as possible. It is unadvisable to speak carefully and slowly with clear enunciation: the students undoubtedly understand clear, slow pronunciation more readily at first, but slow speech hinders the comprehension of normal English and the development of

normal rapid speech. The following are samples of some of the drills the teacher has to design to build up the /23'1↓/ intonation pattern of the single-phrase statement utterance of English. Repeated drill on short phrases in this sample is designed to enable the students to recognize and produce the phrases as units in rapid speech without having to analyze them word for word with attendant slow comprehension and inappropriate accent.

2.30 Reduced forms of be.

The third person singular form is is pronounced as /iz/ after the fricatives /s z ʃ/ and after the affricates /tʃ dʒ/, as /z/ after other voiced sounds, and as /s/ after other voiceless sounds. Pronounce each of the following sentences with the /23'1↓/ intonation pattern. Use the reduced form of the verb as indicated above.

- Listen: The man's a professor.
 The map's a tool.
 The course is a breeze.
- Repeat: The man's a professor.
 The lady's a mother.
 The car's a Buick.
 The boy's a student.
 The girl's a coed.
 The flag's a symbol.
 The song's a western.
 The map's a tool.
 The book's a text.
 The wife's a mother.
 The fruit's an orange.

The course is a breeze.

The rose is a flower.

The dish is a gift.

The church is a beauty.

The judge is a lawyer.

The mouse is a pest.

The house is a bargain.

In normal rapid pronunciation the constructions I am, you are, he is, she is, it is, we are, and they are, are usually pronounced as /áym/, /yúr/, /híz/, /síz/, /íts/, /wír/, and /dér/ respectively when they are followed by a complement. Pronounce each of the following sentences with the /23'14/ intonation pattern. Use the reduced form of the verb as indicated above.

Listen: I'm a teacher.
You're a student.

He's a doctor.

Repeat: I'm a teacher.

I'm busy.

I'm in class.

You're a student.

You're intelligent.

You're at the university.

He's a doctor.

He's rich.

He's at the hospital.

She's a coed.

She's pretty.

She's at the movies.

It's a plane.

It's expensive.

It's in the sky.

You're students.

You're young.

You're on the campus.

They're nurses.

They're careful.

They're at the hospital.

The form are of the verb be in normal rapid pronunciation is usually pronounced as /ər/, except when it follows the personal pronouns you, we, they. Pronounce the following sentences with the /23'14/ intonation pattern. Use the reduced form of the verb as indicated above.

Listen: The swimmers are in the pool.

The children are at school.

The wives are at the meeting.

Repeat: The swimmers are at the pool.

The children are at school.

The wives are at the meeting.

The labs are upstairs.

The stops are on the corners.

The artists are in the studio.

The rocks are on the floor.

The exercises are in the book.

The dishes are in the sink.

The judges are in court.

Pronounce each of the following sentences with the /23'1↓/ intonation pattern. Use the reduced form of the verb as indicated above.

Listen: Those are your books.

Mine are at home.

Repeat: Those are your books.

Mine are at home.

These are my pencils.

Yours are in the drawer.

Those are her shoes.

His are in the closet.

These are our rackets.

Hers are in the gym.

Those are his photos.

Ours are on the table.

These are her toys.

Theirs are in the box.

2.31 Reduced forms of going to.

The expression going to in normal rapid pronunciation is usually pronounced as /g'ɔɪn tə/. The same expression in even more rapid speech is pronounced as /g'ɔɪne'~g'ɔɪne/. Pronounce each of the following sentences with the intonation pattern /23'1↓/. Use the reduced form /g'ɔɪn tə/.

Listen: The monitor's going to use the lab.

The player's going to catch the ball.

The girl's going to play the piano.

Repeat:

The monitor's going to use the lab.

The player's going to catch the ball.

The girl's going to play the piano.

The president's going to introduce the speaker.

The doctor's going to examine the patient.

The nurse is going to take his temperature.

The secretary's going to type the letter.

The teacher's going to give a test.

The salesman's going to show the samples.

The mob's going to follow the leader.

The instructor's going to prepare his class.

The maid's going to mop the floor.

Repeat the above sentences using now the reduced form /g^one/.

2.32 Reduced forms of him, her, them.

The pronoun forms him, her, and them in normal rapid pronunciation are usually pronounced as /im/, /er/, and /ðəm/ respectively. Pronounce each of the following sentences with the intonation pattern /23'1↓/. Use the reduced form of the pronoun forms him, her, and them as indicated above.

Listen:

You know him.

You know her.

We like them.

Repeat:

You know him.

You know her.

We like them.

He helps her.

She likes him.

We remember them.

Mr. Wilson knows her.

The teacher likes him.

I meet them.

You pay them.

We take them.

I see him.

You see her.

We call them.

He follows her.

She loves him.

We meet them.

2.33 Reduced forms with will.

In normal rapid pronunciation the form will is combined with other words to produce the following reduced forms: /áyl/, /yúl/, /híyel/, /ʒíyel/, /ítel/, /wíyel/, /déyel/, /ʒánel/, /mériel/, etc. Pronounce each of the following sentences with the intonation pattern /23'1↓/. Use the reduced form of will as indicated above.

Listen:	You'll go later.
	They'll go later.
	John will go later.
Repeat:	You'll go later.
	They'll go later.
	John will go later.
	She'll go later.
	I'll go later.
	Mary will go later.
	He'll go later.

They'll be there later.

We'll be there later.

You'll be there later.

Mary will be there later.

I'll be there later.

2.34 Reduced forms of have to, has to, used to.

The expressions have to, has to and used to in normal rapid pronunciation are usually pronounced as /hæftə/, /hæstə/, and /yústə/ respectively. Pronounce each of the following sentences with the intonation pattern /23'14/. Use the reduced forms of the expression have to, has to and used to as indicated above.

Listen:

I have to study.

You have to eat.

We have to work.

Repeat:

I have to study.

You have to eat.

We have to work.

They have to leave.

You have to rest.

We have to go.

I have to practice.

The students have to hurry.

Listen:

He has to go there.

She has to eat here.

John has to work at the store.

Repeat:

He has to go there.

She has to eat here.

John has to work at the store.

Mary has to study at home.

She has to practice in gym.

He has to rest on the couch.

Teddy has to leave at noon.

The professor has to teach at the university.

The student has to take a test.

The maid has to mop the floor.

The mcnitr has to run the lab.

He has to record the tapes.

Listen:

I used to ride a bike.

John used to play the guitar.

Mary used to dance the twist.

We used to listen to the news.

The children used to watch Tv.

Repeat:

I used to ride a bike.

John used to play the guitar.

Mary used to dance the twist.

We used to listen to the news.

The children used to watch Tv.

The lady used to help the poor.

You used to visit your friends.

The workers used to go on strike.

I used to take a nap everyday.

The children used to laugh at the show.

2.35 Rhythm drills.

The following are samples of drills that will help to force the break down of syllable-timed rhythm into stress-timed rhythm and to build up the pressure of speed. In practicing rhythm drills, each student must work through all the sentences of each drill at one time. The exercise loses its point if different students pronounce isolated sentences. However, the entire class may pronounce the sentences in unison. The sentences are best pronounced one after the other without interruption of the rhythm between sentences. The sentences should be uttered with normal rapid pronunciation. If the first sentence is uttered very rapidly it may be difficult to sustain the rhythm. The drill may very well be read slowly at first for comprehension, but it should be repeated at a faster tempo in order to force the students to weaken the unstressed syllables.

2.36 Drill One.

Pronounce the following sentences with normal rapid pronunciation. Place the stresses at regular intervals. Pronounce each sentence three times.

Repeat:

'English is 'easy.

'English is very 'easy.

An 'English lesson's 'easy.

An 'English lesson's very 'easy.

The 'doctor's a 'student.

The 'doctor's a good 'student.

The 'doctor's a very good 'student.

The new 'doctor's a very good 'student.

The 'class in 'grammar is 'interesting.

The first 'class in 'grammar is 'interesting.

The first 'class in English 'grammar is 'interesting.

The first 'class in English 'grammar is very 'interesting.

I'm the 'owner of the 'store.

I'm not the 'owner of the 'store.

I'm not the 'owner of the large 'store.

I'm not the 'owner of the very large 'store.

2.37 Drill Two

Pronounce the following series of sentences with smooth sentence rhythm. Pronounce the sentences so that the interval between the stresses does not change.

Repeat:

The 'men in our class 'smoke.

The young 'men in our class 'smoke.

The young 'men in our English class 'smoke.

The other young 'men in our English class 'smoke.

The other young 'men in our English class don't 'smoke.

The 'boys in our class 'study.

The intelligent 'boys in our class 'study.

The intelligent 'boys in our pronunciation class 'study.

The intelligent 'boys in our pronunciation class don't 'study.

The other intelligent 'boys in our pronunciation class don't 'study.

You can 'find it.

You can 'find it in the encyclo'pedia.

You can 'find it in the large encyclo'pedia.

You can 'find it in the large encyclo'pedia in the 'library.

I'm going to 'study.

I'm going to 'study in my 'room.

I'm going to 'study in my 'room with a 'friend.

I'm going to 'study in my 'room with a 'friend that you 'know.

I couldn't 'go.

I couldn't 'go to the 'store.

I couldn't 'go to the 'store by 'car.

I couldn't 'go to the 'store by 'car 'yesterday.

He used to eat 'hamburgers.

He used to eat 'hamburgers at a 'drugstore.

He used to eat 'hamburgers at a 'drugstore with a 'student.

He used to eat 'hamburgers at a 'drugstore with a 'student from his 'class.

I have to 'work.

I have to 'work in the 'garden.

I have to 'work in the 'garden with his 'father.

I have to 'work in the 'garden with his 'father this after'noon.

FOOTNOTES

¹Robert Stockwell and Donald Bowen, The Sounds of English and Spanish, (Chicago, The University of Chicago Press, 1966), p. 19.

²Donald Bowen and Robert Stockwell, Patterns of Spanish Pronunciation, (Chicago, The University of Chicago Press, 1960), p. 8.

³Daniel Cárdenas, Introducción a una Comparación Fonológica del Español y del Inglés, (Washington, D.C., Center for Applied Linguistics, 1960), p. 56.

⁴Cárdenas, p. 36.

⁵Bowen and Stockwell, p. 8.

⁶Stockwell and Bowen, p. 19.

⁷Kenneth Pike, The Intonation of American English, (Ann Arbor: The University of Michigan Press, 1945), p. 20.

⁸H. A. Gleason, An Introduction to Descriptive Linguistics, Revised Edition, (New York: Holt, Rinehart and Winston, 1965).

⁹Archibald Hill, Introduction to Linguistic Structure, (New York: Harcourt, Brace and Co., 1958).

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¹⁷Pierre Delattre, Carroll Olsen and Elmer Poenack, "A Comparative Study of Declarative Intonation in American English and Spanish", Hispania VL (1962) 2. pp. 233-241.

¹⁸Daniel Cárdenas, "The Application of Linguistics in the Teaching of Spanish", Hispania XL (1957) pp. 455-460.

¹⁹Stockwell and Bowen, The Sounds of English and Spanish.

²⁰Daniel Cárdenas, Introducción a una Comparación Fonológica del Español y del Inglés.

²¹Robert Politzer and Charles Staubach, Teaching Spanish, A Linguistic Orientation, Revised Edition. (New York: Blaisdell Publishing Company, 1965).

²²Stockwell and Bowen, The Sounds of English and Spanish.

²³Stockwell and Bowen, p. 43.

²⁴Pierre Delattre, Carroll Olsen and Elmer Poenack, "A Comparative Study of Declarative Intonation in American English and Spanish".

²⁵Stockwell and Bowen, The Sounds of English and Spanish.

²⁶Pike, The Intonation of American English.

²⁷Pike, The Intonation of American English.

²⁸Charles C. Fries, Director, and The Research Staff of the English Language Institute, An Intensive Course in English for Latin-American Students, Revised Edition, 1943, 4 Vols., (Ann Arbor, Michigan: George Wahr Publishing Company, 1950).

²⁹Stockwell and Bowen, p. 20.

³⁰Stockwell and Bowen, p. 21.

³¹Stockwell and Bowen, p. 21.

³²Stockwell and Bowen, p. 23.

³³Stockwell and Bowen, p. 23.

³⁴Politzer and Staubach, p. 90.

³⁵Stockwell and Bowen, p. 34.

- ³⁶Stageberg, p. 55.
- ³⁷Politzer and Staubach, p. 90.
- ³⁸Pike, p. 20.
- ³⁹Stockwell and Bowen, p. 24.
- ⁴⁰Gleason, p. 46.
- ⁴¹Hill, p. 26.
- ⁴²Hockett, p. 35.
- ⁴³Stockwell and Bowen, p. 28.
- ⁴⁴Stockwell and Bowen, p. 24.
- ⁴⁵Politzer and Staubach, p. 92.
- ⁴⁶Cardenas, Introduccion, p. 40.
- ⁴⁷Stockwell and Bowen, pp. 23-24.
- ⁴⁸Stockwell and Bowen pp. 19-20.
- ⁴⁹Gleason, p. 46.
- ⁵⁰Stockwell and Bowen, p. 26.
- ⁵¹Stockwell and Bowen, pp. 27-28. cf. Hockett and Hill.
- ⁵²Stockwell and Bowen, p. 28.
- ⁵³Delattre, Olsen and Poenack, p. 237.
- ⁵⁴Delattre, Olsen and Poenack.
- ⁵⁵Delattre, Olsen and Poenack, p. 241.
- ⁵⁶Delattre, Olsen and Poenack.
- ⁵⁷Delattre, Olsen and Poenack, p. 234.
- ⁵⁸Pike, p. 155.

- ⁵⁹Hockett, p. 52. cf. Pike, pp. 34-35.
- ⁶⁰Hockett, pp. 52-53. cf. Pike, pp. 34-35.
- ⁶¹Pike, p. 34.
- ⁶²Hockett, p. 83. cf. Pike, p. 35.
- ⁶³Pike, p. 35.
- ⁶⁴Hockett, p. 83.
- ⁶⁵Pike, p. 35.
- ⁶⁶Fries and Staff, Vol. II, p. 252.
- ⁶⁷Fries and Staff, Vol. II, p. 252.
- ⁶⁸Fries and Staff, Vol. II, p. 253.
- ⁶⁹Fries and Staff, Vol. II, p. 253.
- ⁷⁰Pike, p. 35.
- ⁷¹Stockwell and Bowen, p. 30.
- ⁷²Pike, p. 107.
- ⁷³Pike, pp. 108-109.
- ⁷⁴Pike, p. 109.
- ⁷⁵Fries and Staff, Vol. I, p. 151.
- ⁷⁶Engler and Haden, p. 26.
- ⁷⁷Stockwell and Bowen, p. 29.

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A CONTRASTIVE STUDY OF THE STATEMENT
PATTERNS OF ENGLISH AND SPANISH

by

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ABSTRACT

Purpose: The purpose of this report is to present a contrastive analysis of the statement intonation patterns of English and Spanish in order to ascertain some of the differences between the systems of the two languages and to explain the nature of those differences and therefore the difficulties that the Spanish speaker has in uttering the English statement sentences with the proper intonation and rhythm. This problem was chosen because of the special difficulty it entails for the speaker of Spanish and because the great importance the aspect of intonation has in teaching as well as learning the English language.

Procedure: The problems treated in this report are: 1) English and Spanish suprasegmentals — stress, pitch, and terminal junctures — 2) English and Spanish single-phrase statement patterns, 3) English and Spanish two-phrase statement patterns, and 4) English and Spanish rhythm. A contrastive analysis of each problem is undertaken, involving linguistic analysis of the English language patterns in each problem, reference to the corresponding patterns in Spanish, and finally a comparison of the counterpart patterns of English and Spanish to see how they correspond or differ. Such analysis shows the precise difficulty a speaker of Spanish has in mastering the intonation of the statement utterances of English. Some sample drills, based on the contrastive study of each problem, are proposed to help the speaker of Spanish acquire the proper intonation and rhythm of the English statement utterances.

Summary of Findings: Regarding the suprasegmentals it was found that be-

side the difference in number of degrees of stress - English three, Spanish two - the patterns of distribution are different in the two languages: English alternates strings of syllables under weak stress with syllables under one of the stronger stresses. With regard to rhythm it was found that the stress-timed rhythm of English contrasts with the syllable-timed rhythm of Spanish. English speakers speak with smooth syllables in sentence rhythm. Spanish speakers speak with staccatto syllables in sentence rhythm. In staccatto pronunciation each of the syllables is usually separate and usually weakly stressed and the vowels and consonants are retained in their full phonetic quality. Normal rapid English pronunciation reduces the unstressed syllables in phonetic quality, replacing vowels and consonants morphophonically, and often even eliminating them. The number of pitch levels is also different in the two languages: English has four levels of pitch, Spanish only three. Beside the difference in number of pitch levels it was found that the pitch contour of the single-phase statement pattern is different in the two languages. The normal English statement pattern is /23'1↓/ and the corresponding Spanish pattern is /(12)11↓/. Although finality, symbolized by /↓/, is mainly indicated by a falling pitch during and after the last stressed syllable of the sentence in both languages, it offers striking differences. The fall in pitch is typically winding and preceded by a rise in English, straight and preceded by no rise in Spanish. In the contrast of the two-phase utterances it was found that the expression of continuation, symbolized by /1/, is predominantly falling or sustained in English but substantially rising in Spanish.